

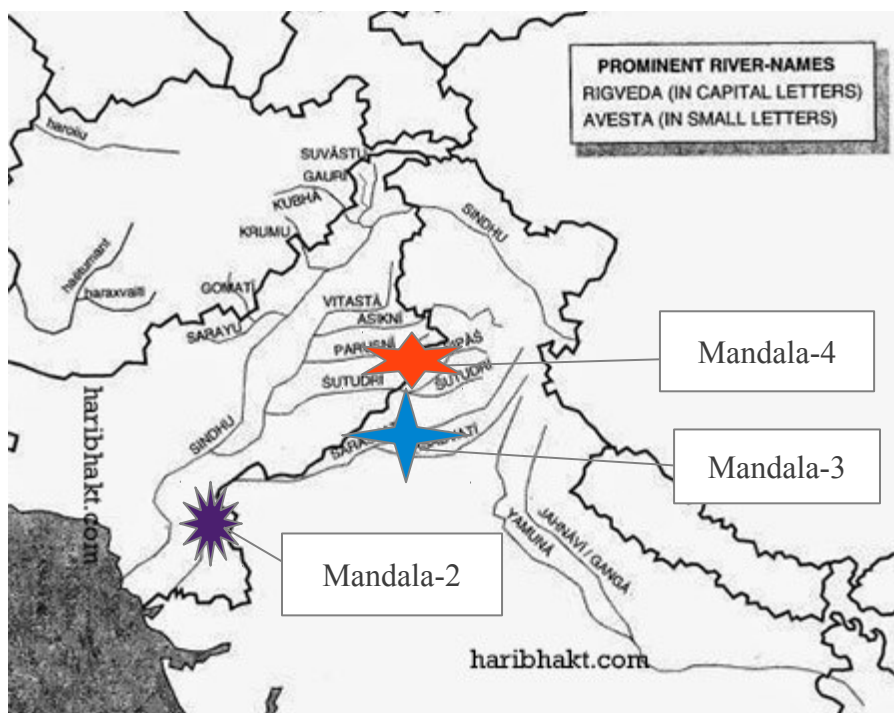
# Rigvedic River Saraswati: A Reflection of “The Struggle for Water”

By VR Patil (email: vrpmet@yahoo.com)

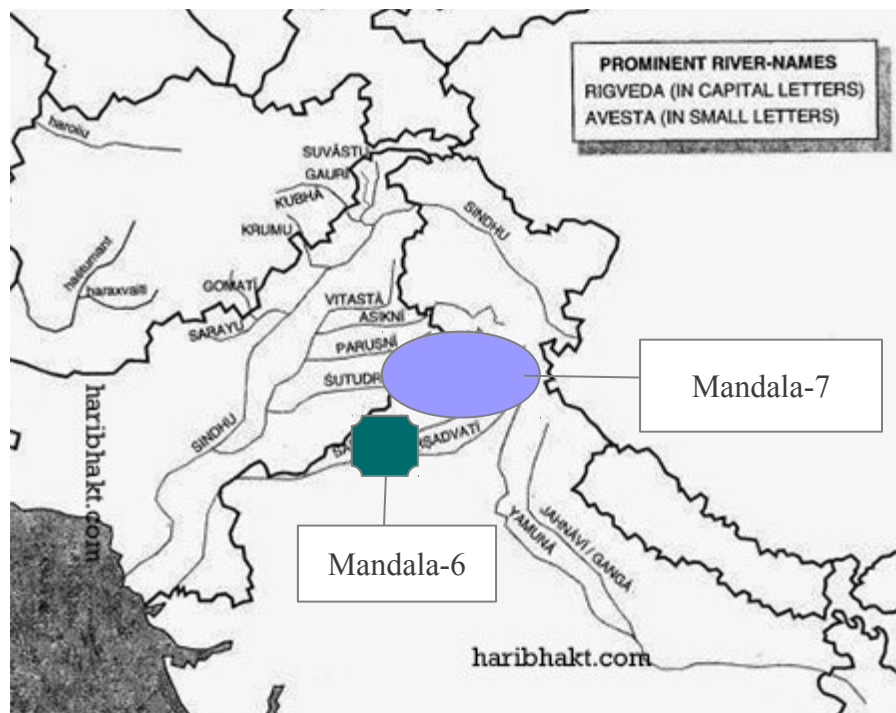
**Rigved:** Rigved is the oldest Indian origin text in ancient Sanskrit language. Actually, it is the compilation of numerous mantras recited by the Rishis, a few thousand years ago. It is the work of many generations of the Rishis who lived in the north-west part of Indian Subcontinent. It consists of 10 mandalas or books that are subdivided into two classes. Mandala-2, 3, 4, 6 and 7 are generally accepted as the Old Books or the Earliest Mandalas. Mandala 5,8,9,1 and 10 are considered as the New Books or The Late Mandalas. Based on the number of Hymns present, Mandala-2 appears to be the shortest (43 Hymns) and probably the oldest mandala and Mandala-10 as the largest (191 Hymns) and the youngest mandala.

Figures 1 and 2 give the Pictographic Presentation of the Probable Regions of compilation of the Five Early Mandalas[1]. Table-1 gives information about the rivers mentioned in these five mandalas. **Presence of various rivers in different mandalas is the only but main source of information for the Geographical Demarcation of the various regions of the Indus-Saraswati Valley Civilization(i-SVC).** Apart from Bharatas, I-SVC region was also populated by the five major tribes that lived at the different locations. These tribes were named after the five Prominent Leaders of the earlier time who founded the kingdoms. Hence, in **Rigved**, the descendants of these five tribe leaders have been identified as the **Anus, Druhyus, Yadus, Turvasas and Purus**. But the **Rigvedic Priests** in the **Early Mandalas** always clubbed them together and distantly termed as the Five Tribes/Race/People of one origin i.e. **Nahusa** (Five Tribes of Nahusa) who probably ruled the complete I-SVC region well before the start of rigvedic period .






**Figure-1 Probable Locations of composition of Mandala-2, 3 and 4.**



**Figure-2: Probable Locations of composition of Mandala-6 and 7**



**Table-1**

Mandala Number	Identification Mark in Map	Important Rivers mentioned in Mandala
2		Saraswati
3		Saraswati, Apaya, Drsadvati, Sutudri and Vipas
4		Vipas, Parusni, Sindhu, Sarayu, Rasa
6		Saraswati, Hariyupiya, Yavyavati, Ganga
7		Saraswati, Parusni, Yamuna, Sindhu

The probable order of the five Early Mandalas is 2, 3, 4, 6, and 7[1].

“**The Hymns of Rig Veda**”, [2]Translated by Ralph T. H. Griffith (1896) is the main source of information for the present article which also served the base for my earlier article i.e. “Rigved: Cracking The Mysteries Using Griffith's Translation”[1]. Additionally, selected data on various terms has been derived from the Intratext Digital Library available on [www.Intratext.com](http://www.Intratext.com)[3].

## Observations on the Verses of Early Mandalas pertaining to River Saraswati :

Although river Saraswati has been mentioned in 9 out of 10 mandalas of **Rigved**, but **Griffith** in his translation[2], has specifically brought out to the notice that in Mandala-6 and Mandala -7; one and two hymns respectively have exclusively been dedicated to the river. Mandala-wise data on river Saraswati is as under,

**Saraswati:** 1(7), 2(7), 3(3), 5(4), 6(12), 7(15), 8(3), 9(3). 10(16).....[3]

In the following paragraphs, from the **content of some selected Hymns** of the Six Early Mandalas(underlined above), we would try to know the **intent of the Composers** about the their favourite river **Saraswati**. Here deliberately, we would start with Mandala-7 and then proceed to Mandala-2 in the reverse direction ( counting downwards) in the order of 7, 6, 5, 4, 3, and 2. Additionally, the hymns and verses of various mandalas would be considered in the descending order i.e. the late hymn(numberwise) and the late verse(bigger number first) would be taken first for explanation. Mainly those Verses that directly show concern about the people who lived on the bank of river **Saraswati** and also the Verses highlighting the importance of its water for the survival and progress of all living things would be considered on priority. A few selected verses wherein the river **Saraswati** has been highly praised would also be taken into consideration.

## Important points about the River Saraswati in Mandala-7:

As described elsewhere, River Saraswati finds its mention 15 times in this mandala. Two hymns (Rv-7.95 and Rv-7.96) have exclusively been addressed to the river itself indicating that the composers of this Mandala had very high regards for the river. Sage **Vasistha** and his followers are the lead composers of the Mandala-7. In the War of Ten Kings, **Vasistha** guides King **Sudas**(Bharatas) and inflicts the defeat onto the Ten different kings on the bank of river **Parusni** that include the **Five tribes on Nahusa( Purus, Turvasas, Yadus, Anus, and Dhruvus)**.

**Rv-7.96,6 :**     *May we enjoy **Sarasvan's breast**, all-beautiful, that swells with streams,  
May we gain food and progeny.*

Here the composer of this verse considers himself a child and hence directly compares the flowing streams of the river **Saraswati** with the breast of a mother. Through the Mother-Child relationship, he expresses his desire that; to get food and progeny for all, but for that purpose it is necessary that river Saraswati needs to flow in a full swing. This also implies that at that time, in the river Saraswati, water was not available throughout the year and therefore through this verse, the poet makes special request to river Saraswati without your flow/water survival of all living things of that area would be impossible.

**Rv-7.96,2:** *When in fullness of their strength, the Purus dwell, Beauteous one, on thy two grassy banks.*

After defeating the **Purus**, Sage Vasistha visits the country of **Purus** which is located on the upper stream of the river **Saraswati** and spends some time there. In the Land of **Purus**, Rishi **Vasistha** observes that when it rains sufficiently, then only all Purus assemble and live on the grassy banks of river Saraswati meaning thereby, in the upper stream region of the river Saraswati also, water situation was similar to downstream region and in the river Saraswati, water was available during the rainy days only. This clearly manifests that river **Saraswati** had become seasonal river a longback and **Purus** were also facing similar problem as that was faced by the Bharatas/Priests in the downstream region. Probably at that time, **Purus** had perennial river **Sutudri**

flowing in their country which is not mentioned anywhere in this mandala.

**Rv-7.95,2 :** *Pure in her course from **mountains to the ocean**, alone of streams **Sarasvati** hath listened.*

*Thinking of wealth and the great world of creatures, she poured for **Nahusa** her milk and fatness.*

During his stay in the **Purus** land, **Vasistha** also comes to know that at the time of King **Nahusa** (Pre-rigvedic Period), river **Saraswati**, the only big river of that region ( other rivers may be its tributaries) used to flow directly all the way from the mountain ( north) to the ocean(south region-Rann of Kutch). As pointed out by some experts that in the past, the river Sutudri( present-day river Sutlej) might have been the uninterrupted source of water to the river Saraswati. But due to some tectonic shift, river Sutudri(Sutlej) could have changed its course and started flowing towards west and then it got joined by the river Vipas(Beas). Presently, Sutlej joins other major rivers of Punjab to form **Panjad** which later on joins the river **Sindhu**.

## **b. Key Features of the river Saraswati in Mandala-6:**

**Rv-6.61,14:** *Guide us, **Sarasvati**, to glorious treasure: **refuse us not thy milk**, nor spurn us from thee.*

*Gladly accept our friendship and obedience: **let us not go from thee to distant countries**.*

Above verse is from the Hymn dedicated to river **Saraswati**, wherein **Bharadwaja**, the composer of Mandala-6 reveals the factual conditions prevailing in the southern part of the **Purus** Land that lies around the middle of the course of river Saraswati( see figure-2). The composer tells the river to accept the friendship and requests **her** not refuse water /streams to them otherwise **they would be forced to move away from her(that region) and would go to distant countries and settle there**.

This verse clearly reflects that at the time of composition of the hymn, river Saraswati did not flow through out the year and hence the people living in that region were facing severe water crisis. The composer of this verse has composed it in the form of a complaint to the river Saraswati.

**Rv-6.61,10 :** *Yea, she most dear amid dear stream, **Seven-sistered**, graciously inclined,*

***Sarasvati** hath earned our praise.*

In above verse, the composer, Bharadwaja, glorifies the river **Saraswati** as the most dearer among all the streams and also designates it as the **Seven-Sister** means a true representative of all the seven major rivers of the Indus -Saraswati Valley Civilization and hence finds it as the most praiseworthy.

**Rv-6.49,7:** *So may **Sarasvati**, the Hero's Consort, brisk with rare life, the lightning's Child, inspire us,*

*And, with the Dames accordant, give the singer a refuge unassailable and flawless.*

Here the Poet describes the river Saraswati as the active and energetic companion of the brave persons. He also compares **her** with a mature woman, requests **her** to inspire him, and give him unconquerable shelter. It indirectly tells that before composition of this hymn/verse **Divodasa**, the tribe leader of Bharatas in Mandala-6 (also earlier his ancestor, **Srnjaya** tribe leader of Mandala-4 when he first time invaded Middle-north zone[1]) was challenged by some members of the **five tribes of Nahusa**; probably by Yadu and Turvasa combination, Puru or Druhyu(please refer to Hymn **Rv-6.46**) in the Middle-north zone. Hence **Divodasa** and his Priest, **Bharadwaja** now wanted to play safe and moved their place of living from Middle-north region ( area located

around the rivers **Parusani** and **Vipas**) on the bank of river **Saraswati**. Probably due to this reason, in Mandala-6, the river **Saraswati** figures (first time appearance) very late i.e. in the Hymn-49 as compared to other Early Mandalas.

### c. Notable point of the river Saraswati in Mandala-5:

**Rv-5.41,11:** *From high heaven may Sarasvati the Holy visit our sacrifice, and from the mountain.*

*Eager, propitious, may the balmy Goddess hear our effectual speech, our invocation.*

Although Mandala-5 mainly belongs to the Late Mandalas, but it is generally believed that some part of it was composed during the period of Early Mandalas ( as there is mention of **Bharata** in this Mandala) and other part after the Mandala-7. Hence it forms the interface between both classes.

Above verse is from Mandala-5, wherein the composer (Atri) while performing Yajna on the bank of river **Saraswati**, after seeing *her* dry riverbed, believes that *She* has already gone to **Heaven**. Hence requests *her* to come to the place of worship in running state from the **mountain** to hear his speech and invocation as well. In other words, due to absence of water in the river, the conditions prevailing over there would have become unpleasant and surroundings would have become unfavourable to live. Therefore, the Poet expects that with the arrival of the Flowing Saraswati, everything would change and the happy days of life would return again.

### d. Hidden Facet of the river Saraswati in Mandala-4:

There is no mention of the river **Saraswati** in the Mandala-4. But in my opinion, the Hymns; 16 to 19 of this mandala indirectly provide clues for the cause of disappearance of the river.

In the various parts of the world, the experts have designed and constructed the **Dams** on the various rivers to store river water to be used for irrigation and power generation. In India, many dams have been named after the famous personalities. In **Rigved**, the creation of obstruction to continuous flow of water in the river or arrest of the floods due to barrier is attributed to the two imaginary characters i.e. **Vritra** and **Ahi** who are described as the Dragons/Demons/Serpents. **Vamadeva**, the composer of this mandala goes further and elaborates that **Ahi** has dug the channel and diverted the flow of water. But **Indra** killing **Vritra** or **Ahi** to get blocked water released into the river(Saraswati) is a product of the lofty imagination of the priests. As no other river mentioned in this mandala would have come across this type of situation, hence I believe that these hymns provide necessary clues for the disruption of continuous water supply to the river Saraswati by way of creation of faultline due to some tectonic movement in upper hilly region.

### e. Typical Feature about the river Saraswati in Mandala-3:

**Rv-3.54,13 :** *Borne on their flashing car, the spear-armed Maruts, the nimble Youths of Heaven, the Sons of Order, The Holy, and Sarasvati, shall hear us: ye Mighty, give us wealth with noble offspring.*

**Visvamitra**, the composer of Mandala-3, expects that along with Marut, Holy river Saraswati should hear his prayers and give him wealth and offspring.

In **Rv-3.23,4;** the verse of same mandala, describes that the Poet is performing Yajna ritual on the confluence of the rivers **Saraswati** and **Drsadvati**. Another river, **Apaya** of that region has also been mentioned.

## f. Special Praise for the river Saraswati in Mandala-2:

**Rv-2.41.17 :** *In thee, Sarasvati, divine, all generations have their stay.  
Be, glad with Sunahotra's sons: O Goddess grant us progeny.*

Above verse tells that **Grtsamada**, the main composer of Mandala-2, who is also the son of **Sunahotra**, along with his brothers has been living on the bank of **divine** river **Saraswati** since many generations. The Poet requests the river to grant them progeny(offspring).

**Rv-2.41.16:** *Best Mother, best of Rivers, best of Goddesses, Sarasvati, We are, as 'twere, of no  
repute and dear Mother, give thou us renown.*

*अम्बितमे नदीतमे देवितमे सरस्वति। अप्रशस्ता इव स्मसि प्रशस्तिमम्ब नस्कृधि॥*

This verse describes the river **Saraswati** as “ Best Mother, Best River, Best of Goddesses”.

**Mother :** As the composer was born on the bank of the river Saraswati, he very fondly remembered his early days. As a child, the river Saraswati would have nurtured him very well and provided all that was required for survival. Since he has spent his childhood on its bank/lap, he termed *her* as the best Mother. In Hindu religion, the river is respected as the Mother.

**River:** As a Young boy, the composer would have seen the only river in that region in flowing condition for a longer duration. In Mandala-2, the river **Saraswati** is the only major river mentioned. During pre-rigvedic period, it would have been flowing through-out the Year. Probably other streams of that region (see figure-1 for location of Mandala-2) would be flowing for a very short time that too when it used to rain. Hence the composer called it as the Best River (i.e. best among the lot) of that region.

**Goddess:** As a mature person, the composer would have learned from his elders that the Priests owe everything to the river Saraswati. Since pre-rigvedic time, for the Priestly community, the river Saraswati, would have been the source of inspiration for the development of new thoughts /new Ideas / Concepts and also for expressing the same in the form of spoken words(translating Ideas into speech/Vak) or Hymns. As he firmly believed that the identity of the priestly community and their survival as the knowledge creating persons were totally dependent on the river, the composer has described the river Saraswati as the **Goddess**.

I find, Second line of the verse Rv-2.41,16 very typical in a sense that **Grtsamada**, the composer, wants to become a renowned priest and hence requests the Goddess to help him in earning the reputation. This means to say that, at that time, in that region, there were already some established persons (probably members from the families of Angiras and Bhrgu) who were well known as the Priests. Though **Grtsamada and his ancestors** would also be living with the main Priests, and assisting them in performing day to day worship, but no one from his family would have become as famous as that of the established Priests. In my view, **Grtsamada** wanted to create independent identity of his family and that **drive** would have inspired him to compose the Mandala-2. This has now created doubt in my mind that, whether **Grtsamada** really belonged to any one of the two well established priestly families? Based on the indirect hint available, as believed by many, **Grtsamada, the composer of Mandala-2 would not be belonging to either Angiras or Bhrgu family but by composing Mandala-2 of Rigved became successful in establishing himself as an independent but reputed Priest.**

**Note:** Like **Visvamitra** (Mandala-3) and **Vasistha** (Mandala-7), **Grtsamada** (Mandala-2) would be the independent Rishi/composer. But **Vamadeva** (Mandala-4) who knew the secret of river **Saraswati** and **Bharadwaja** (Mandala-6) would be belonging to **Angiras** Family.

## Discussion:

The very purpose of starting review of the verses of the Early Mandalas pertaining the river **Saraswati** with Mandala-7 ( the last among all Early Mandalas, as my order of composition of the Early five Mandalas is-2,3,4,6,and 7) is to get to know the first hand information on the river **Saraswati** in **Purus** land as it was located on the Eastern corner of Indus-Saraswati Valley Civilization(I-SVC) and that area was closer to the origin of the river. Also Mandala-7 reveals that the river **Saraswati** used to flow through **Purus** Country.

Based on the observations made on the verses related to the river **Saraswati** in all Early Mandalas, it is crystal clear that water situation along the banks of river **Saraswati** in the areas of the Mandala-3, 5, 6 and 7 was not far different from the conditions prevailing over in the region of Mandala-2 as from a perennial channel it had already become non-perennial stream due to diversion of its regular flow to other channel because of some tectonic movement in the hilly region. Only thing was that during rainy season, due to its location, as compared to the regions of other Early Mandalas, the area of Mandala-2 used to receive river water at the last and hence it was the worst affected region. Therefore, the Priests had no option but to move upward along their favourite river.

In the verse **Rv-2.41,16**, the composer, **Grtsamada** has defined the river **Saraswati** as the **Mother**, but **Vasistha**, the composer of Mandala-7 in verse **Rv-7.96,6**; has reminded her to behave as a responsible mother and asked *her* to feed all the children(Sarasvan Breast).

In Mandala-6 verse, **Rv-6.61,10**; the composer, **Bharadwaja** has called the river **Saraswati** as the dearest among all streams and then designated it as the **Seven sister** but in other verse of the same hymn, i.e **Rv-6.61,14**, **Bharadwaja** has **warned** the river, if it fails to provide sufficient water(its milk), then people would be compelled to shift to other countries where water is readily available. This makes it very clear that during the period of Mandala-6 also, in the river **Saraswati**, water availability was very poor. But when we compare both verses we find that the verse, **Rv-6.61,10** would have probably been composed during the rainy season and the verse, **Rv-6.61,14** in the beginning of summer season and hence depicts the contradictory opinion of **Bharadwaja** about the river **Saraswati** which may be attributed to the change in scenario/weather around the river. This indirectly tells us that the composers would have composed various hymns of every mandala not only at different times and locations but also the different verses of the same hymn.

Another important point that needs to be addressed here is the **attachment of the Priests to the river Saraswati**. The Priests, not only themselves wanted to live on the bank of river **Saraswati**, but also wished to see the birth and prosperity of their next generations on its bank. This has been explained below,

In Mandala-2, **Grtsamada**, via verse **Rv-2.41,17** informs that since many generation, his family has been living on the bank of river **Saraswati**. In the same verse, he requests the river to grant him and others wealth and Progeny/offspring.

**Visvamitra**, the composer of Mandala-3, in verse **Rv-3.54,13**, also demands wealth and offspring from the river **Saraswati**.

In Mandala-6, **Bharadwaja** asks for the gifts from the river and other Deities as well.

Sage **Vasistha**, through a verse, **Rv-7.96,6** expresses his wish that he and his fellow Priests want to enjoy **Sarasvan's** breast and gain food and Progeny from *her*.

Above examples manifest that the Rigvedic Priests of different Mandalas had developed strong bonding with the river **Saraswati** and at any cost, they wanted to live with their offspring around it and to have continuity in ever lasting company in the form of **Mother-Child relationship**.

## Conclusion:

Based on the above observations and discussion that are directly built on the verses pertaining to the river Saraswati, it is evident that at the time of composition of all Early Mandalas, water in the river **Saraswati** was mainly available during the rainy season only.

The **Mandala-2** region (South-eastern part of I-SVC) was severely affected as the river **Saraswati** was the only major source of water of that region. This fact led to the upward movement of the Priests along the river.

In the activity area of **Mandala-3**, the situation would have been slightly better as in addition to **Saraswati**, other rivers such as Apaya, Drsdvavati, Sutudri and Vipas are also present.

In **Mandala-4**, as river **Saraswati** is absent and two main rivers of Middle-north zone i. e. **Parusni** and **Vipas** are present, the situation would have been much better. Here, **Vamadeva**, the composer of Mandala-4, probably wanted to explore availability of water in other regions of I-SVC and hence went on a study tour to the western side of river **Sindhu**, crossed the river **Sarayu** and reached the river **Rasa** that was probably located at the extreme North-west region of the I-SVC.

But in **Mandala-6**, again, river **Saraswati** comes in picture wherein the composer in a hymn dedicated to the river, first applauds it but subsequently in the same hymn, based on the ground realities of the acute water problem on the banks of the river **Saraswati** criticises it as well. Due to pathetic conditions prevailing there, through a verse, the composer in distress, has warned the river **Saraswati** that if it fails to provide enough water, then the people would go to other places to live and that area would lose its charm.

In **Mandala-7** also, after the War of Ten Kings, when a team of the Priests visited the Purus Kingdom, there it found that during rainy season only **Purus** dwell on the bank of **Saraswati**.

Now it can be safely concluded that during the period of composition of the Early Mandalas, as sufficient water was not available through-out the year in the river Saraswati, the overall situation in the East and South-East region of I-SVC adjacent to its bank was really bad.

Whenever the Priests lived in the proximity of the river Saraswati, they experienced the shortage of water and the same has been shared by them through various verses of the Rigvedic hymns. Presence of various rivers in different Mandalas exhibits the frequent changes in the places of living of the Priests and the Leaders of Bharata's tribe as the search for better living conditions forced them to move from one area to other. For that purpose, Bharatas fought wars with the other tribe leaders, defeated them and then moved in that region. This definitely reflects the **Struggle For Water**. However, during the period of all early Mandalas, the Priestly community always showed its attachment to the river Saraswati and despite suffering for many generations, after Rigvedic period also remained loyal to it.

## References :

1. Rigved: Cracking The Mysteries Using Griffith's Translation  
by VR Patil (available in public domain/internet)
2. "The Hymns of Rig Veda", Translated by Ralph T. H. Griffith (1896) in PDF format.
3. Rig Veda ( Griffith Translation)-Table of Content, Alphabetical frequency etc. from the

Intratext Digital Library available on [www.Intratext.com](http://www.Intratext.com)



### **Additional Comments;**

Since ancient time, well before the composition of **Rigved**, the ancestors of the Priestly community who lived on the bank of the river **Saraswati** but in the Upper Stream region, in the regime of King **Pururavasa**, were also attached to the river. That time itself, the Priests used to think they owe their **Power of Thoughts (creativity) and Expressions( oral presentation)** to the river and hence had very high respect for it. That is why, since beginning, they termed the river as the **Divine-being**. Most of the Deities that figure in **Rigved** would have been created by them during that time itself.

But when the King **Nahusha** questioned them about the supremacy of the God **Indra**, they felt humiliated and were evicted from that place and forced to settle in the southern area of I-SVC but on the bank of river **Saraswati** in the downstream region. As this area was closer to the desert, it would have been relatively neglected part of I-SVC. This also shows that the Rigvedic Priests were the **Die Hard Fans** of the river **Saraswati**.

**Nadistuti Sukta** of Mandala-10 ( Hymn:Rv-10.75,5 and 6) provides a **Bird's Eye View** of the major rivers flowing in the various geographical regions that would have been visited by the Priests at the time of composition of different mandalas. The aerial tour portrays the relative position of the important rivers from the Far East to West & North-west regions of I-SVC territory. Journey through the I-SVC map begins with the rivers **Ganga** and **Yamuna** of the Far East zone then comes to **Saraswati** of the East zone. Then camera passes over the Middle-north zone where **Sutudri**, **Parusni**, **Asikni** and **Vitasta** rivers are present. Finally, it gets focused on the West and North-west zone of I-SVC and illustrates the various eastern and western tributaries of the river **Sindhu**. Surprisingly, in this hymn, **Saraswati** has been mentioned only once, that too casually but river **Sindhu** gets the maximum attention from the composer. A close look at the Hymn(Rv-10.75) reveals that verses(Rv-10.75,5 and 6) pertaining to all the rivers mentioned earlier are sandwiched between the verses that praise the river **Sindhu** ( Rv-10.75, 1-4 and 7 to 9). One possibility is that the composer of this hymn would be living on the bank of river **Sindhu** but would have collected information about the proper locations or order of the various rivers from East to West from the different Rishis who had visited the rivers earlier. Another possibility is, someother composer would have inserted two verses(5 and 6) in the hymn very late. If these two verses(Rv-10.75,5 and 6) are removed from the hymn, then verses mainly praising the river **Sindhu** would remain in it and hence the hymn would automatically become specifically addressed to the river **Sindhu**.

After the river **Sindhu**, river **Sutlej** (Sutudri) is the second longest river of the Punjab region of present-day India and Pakistan, The composers of **Rigved** did not give due importance to it but casually mentioned it in Mandala-3 and Mandala-10. Though it flows through the Middle-north zone area where, the major activities of Mandala-4 and 7 would have occurred, but as compared to other two rivers of this zone, **Parusni** and **Vipas**; the Poets preferred to remain silent on it. Why is it so? Probably **Vamadeva**, the composer of Mandala-4, when came to know about causes of the drying up of river **Saraswati**, would have realised that the river **Sutudri** has grabbed the water basically meant for river **Saraswati** (as described in Hymn **Rv-4.19**, **Ahi** has dug the channel to divert the flow of water). This story might have created wrong impression about the river and hence the Priests neglected it through-out the rigvedic period. **Intentional neglect** of the river **Sutudri** by the Priests could be due to **secret enmity** or **ill-feeling** or **grudge** against the river.

*Above examples reflect the mental attitude of the Priests about their likes and dislikes.*

River **Saraswati** was their favourite river and hence they honoured it to the highest degree, called it as “**Goddess**”. Similarly, they also had respect for the land where they lived. Verse from Mandala-3, indirectly explains this.

**Rv-3.23,4:** *He set thee in the earth's most lovely station, in Ila's place, in days of fair bright weather.  
On man, on Apaya, Agni! on the rivers Drsadvati, Sarasvati, shine richly.*

In my view, **Ila** probably represents country of **Purus** but also the place where the ancestors of the Priests lived during **Pururavasa** time. Therefore, the Priests knew about it. The region where **Visvamitra** conducted many Yajnas near the river **Apaya** and on the confluence of **Drsadvati** and **Saraswati** rivers, would have been the southern part of **Purus'** Country; **Ila**. In the **Rv-3.23,4** verse, **Visvamitra** has described that area as the most lovely station/place/location on the earth due to presence of two more rivers in that location. Similarly, **Bharati** represents the country of **Bharata**. During the pre-rigvedic period, at the time of **Nahusha**, since the river **Saraswati** used to flow regularly from north region(**Ila-Purus'** land) to southwards, in **Bharati** ( the country of **Bharata** located near the desert), it formed a common link between the two countries. Hence along with **Saraswati**, the Priests have treated both countries **Ila** and **Bharati** as the **Goddesses** and also highlighted together in many **Apri**s Hymns as the **three Goddesses** or **three Sisters**. Most of the **Hindus** of **India** call their home-land as the **Mother-land** and also treat it as the **Goddess**. Probably, **Ila** and **Bharati** could be the names of **Mothers** of **two Prominent Kings of that period**. On the bank of river **Saraswati**, in the country of **Ila**, the ancestors of the Priests developed the **concept of Deities** and subsequently in the country called **Bharati**, the Rigvedic Priests formulated the **Yajna ritual**. Therefore, they always considered **Saraswati** as the sacred river and the real source of inspiration for their inherent knowledge and skills.

The Uncompromising nature about the various beliefs of the Rigvedic Priests would have made them stubborn and hardliners. Due to this fact, they strove hard to retain **Purity of Sanskrit language** despite many invasions that occurred in the past but subsequently, also introduced many superstitious elements and untouchability in the **Hindu** society through the various Texts/Legends and Manusmriti.

### **The Last but not Least Aspect of Rigved**

I feel that a few stories of the Puranas(Legends) would have been derived from the **Rigved**. Some such examples are given in following paragraphs.

In **Vishnu-Purana( Dashavatar Legend)**, there is a story of **Nru-sinha Avatar( 4th incarnation of the god Vishnu in the form of Half Lion and Half Man-Nru-Sinha/Narasimha)** in which, **HiranyaKashyapu** ( described as Demon), regularly asks his son **Pralhad** ( firm believer in **God**) “Where is your favourite God?” This story could be based on the similarly story of the pre-rigvedic time wherein, the King **Nahusha, the sole ruler of I-SVC**, would have asked questions to the ancestors of the rigvedic Priests, “ Where is your Supreme God, **Indra**? Show me your God at least once?”

I believe that the plot of famous epic; **Mahabharata** would be traced to “**The War of Ten Kings or DashaRajan**” incidence of **Rigved**. In **Rigvedic text** we find that **Bharatas** fight war with the **five Nahusa's tribe**. In **Mahabharata**, we see that **Karna**, the eldest son of **Kunti** is on the opposite of her other five sons( figure includes three her own sons plus two step-sons) known as the **Pandavas** but as the **mirror image** ( as in **mirror** we find our right hand becomes left and vice-versa). This means to say that in **Rigved**, **Bharatas** are projected as the truly affected tribe due to drying up of the river **Saraswati** ( probably, **Bharatas** were the descendants of the king **Yayati**, the son of **Nahusha**, who left his father's kingdom and moved to the place where the ancestors of rigvedic Priests, after having driven out of **Nahusha's** kingdom, got settled there earlier itself). On the contrary, **Mahabharata** depicts **Pandavas** (five brothers) as the victims of the circumstances.

Also, “**The living in exile**” concept ( **Vanavas- going away from Home** as described in **Ramayana** and **Mahabharata**) could have been sourced from the **Rigved** itself. After defeating in arguments, king **Nahusha** would have ordered the ancestors of the rigvedic Priests to leave the land immediately and go somewhere else. For many generations, the Priests lived in the area of I-SVC that was relatively neglected but closer to the Desert.